ART GALLERY OF ONTARIO

AGO NEWS

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John Lyman Retrospective

"I Live By My Eyes"

AT THE TIME WHEN THE RUGGED OUT-OF-DOORS NATIONALISM of the Group of Seven seemed to rule over the Canadian art scene, John Lyman proved that change was possible, and was instrumental in opening a brand new phase in the development of art in this country. *John Lyman 1886-1967 "I Live by my Eyes"*; Gallery E; December 20, 1986 – February 22, 1987; organized and circulated by the Agnes Etherington Art Centre.

BY LOUISE DOMPIERRE

"I am simply a painter, not a painter doubling up as an intellectual. I live by my eyes." At age 70, these were Lyman's words. A wish or a warning, perhaps, not to think of him as an intellectual but as an artist. In many ways Lyman's statement was in vain. Thirty years later, while we are well acquainted with his various accomplishments, much remains to be learned about his contribution as a painter.

John Lyman (1886-1967) left France to return to Canada in the early years of the Depression. He was 45 years of age and largely unknown in Canada's artistic community. That was soon to change, particularly in Quebec where his impact was rapidly felt and acknowledged.

Lyman's reputation rests on several accomplishments. As a former student of the French painter Henri Matisse not only did he continue to paint and participate in many exhibitions when he returned to Canada, but he also published numerous articles on art, taught, and became the inspiration behind organizations such as the well-known Contemporary Arts Society.

There is no doubt that Lyman's return to Canada was timely. He entered the limelight almost as soon as the Group of Seven announced that their organization had come to an end. His presence marked a new departure in the development of Canadian art. To the artists who felt overwhelmed by the Group's dominance, Lyman proved that change was possible and that the other ideals besides those held by the Group could survive. The views Lyman held contrasted vividly with what had been considered until then the predominant ideology on the Canadian artistic scene. As much as the Group and their defenders stressed national concerns, he stressed international ones. As much as they idealized the Canadian landscape, he spoke of the need to pursue universal landscape qualities.

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Underrated Canadian painter, John Goodwin Lyman, was born in 1886 at Biddeford, Maine, into an established New England family. His parents became Canadian citizens, and he grew up in Montreal, but from 1907 to 1931 they lived in Europe. In Paris, he studied at several art schools, including the famous Académie Julian, and with Matisse (1910), and befriended the Canadian expatriot painter Morrice, whom he considered his 'cultural' father. He briefly returned to Montreal in 1913, where his first one-man exhibition was met with unfavourable critical response. Lyman moved back to Montreal in 1931, when, after losing his independent income, he unsuccessfully tried to establish a Paris style art school. From 1936-42 he was an influential art critic for *The Montrealer*; he spoke out against the narrow nationalism of the Group of Seven, and helped set international standards for art and criticism in Quebec. A group of talented artists gathered around Lyman in the later 1930s, and they began to exhibit together as the Eastern Group (1938). He was also the moving force behind the Contemporary Art Society (1940), which quickly became the focus of modern painting in Montreal. John Lyman died in the Barbados, West Indies, in 1967.

Above:
John Lyman (Canadian, 1886-1967), *Jori Smith in Costume*, 1936; oil on canvas, 50.8 x 55.8 cm.
Photo: Larry Ostrom.

Left:
John Lyman (Canadian, 1886-1967), *The Beach, St. Jean-de-Luz*, 1926; oil on canvas, 50.8 x 55.8 cm.
Collection of Dr. Max Stern, Dominion Gallery, Montreal.
Photo: Larry Ostrom.

New Acquisition

AGO Buys Tanguy's 'L'Oreiller de Satin'

WITH THE RECENT PURCHASE OF THIS SIGNIFICANT WORK by the great Surrealist painter Yves Tanguy, the AGO has arrived at yet another milestone in its collecting history. It emphasizes once again that the Permanent Collection, which is the single most important asset of the Gallery built exclusively through donations to the Annual Giving Fund by individuals, corporations, and our volunteers, is progressively getting better. The painting is presented for the first time to the public in the context of the exhibition, *Surrealism in the Collection of the Art Gallery of Ontario*; Irina Moore Gallery; December 18, 1986 – February 22, 1987.

BY ALAN G. WILKINSON

The acquisition of Yves Tanguy's *L'Oreiller de Satin (The Pillow of Satin)* has greatly strengthened the Art Gallery of Ontario's modest but important collection of Surrealist art. Tanguy, although not as well known as his colleagues Miró, Magritte, Ernst, Arp, and Giacometti, nevertheless made a major contribution to one of the most important and influencial movements in the history of 20th-century art. The widely varied styles of these artists were to have far-reaching implications long after the pioneering years of Surrealism (1924-29) had lost much of its momentum. Although they were never members of the Surrealist group, Picasso, Moore, Pollock, and Gorky (all represented in the AGO's collection) were influenced by the art and ideas of the Surrealists. Paintings, drawings, prints, and sculptures by Magritte, Arp, Giacometti, as well as an early Tanguy drawing, form the core of the Gallery's Surrealist collection.

Yves Tanguy (French, 1900-1955), *L'Oreiller de Satin*, 1929; oil on canvas, 130.5 x 97.2 cm. Collection Art Gallery of Ontario.

How does Tanguy's *L'Oreiller de Satin* fit into ideas and various styles of Surrealism? As with other *isms* – Cubism and Futurism – these movements are highly complex and difficult to define. The artists involved had different personalities, styles, and ways of interpreting the basic tenants of Surrealist ideas. But there were basic concepts which unified the group. Apollinaire was the first writer to use the word "surrealism," when in 1917 he linked the avant-garde art of the day with technological progress. But it was André Breton, who in 1922, as the spokesman for his artist friends attempted to define the word more precisely: "By it, we mean to designate a certain psychic automatism that corresponds closely to the state of dreaming, a state that is today extremely difficult to delimit." In 1924 in his Surrealist manifesto, Breton defined the term in greater detail: "Pure psychic automatism, by which one intends to express, verbally, in writing, or by any other method, the real functioning of the mind." It was akin to Freud's free association of ideas and memory and of the interpretation of dreams.

The Surrealists experimented with many revolutionary techniques: automatism (free association of thought), accident, the interpretation of dreams, and the use and transformation of found objects. Broadly speaking the movement contained two stylistic streams: illusionist and pictorial. Surrealism as exemplified in the works of Tanguy, Magritte, and Dali, and the more abstract style which is epitomized in the

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Christmas at the Gallery

A Celebration of the 'Nutcracker Sweet'

BY CLARA HARGITTAY

IT HAS NOW BECOME SOMEWHAT OF A TRADITION THAT Christmas arrives a little earlier than expected at the AGO. Once again the Gallery's many glass doors will swing wide open on the first weekend of December, to welcome thousands of visitors for *A Celebration*, the annual open house which has been delighting young audiences for the past six years.

As always, *A Celebration* offers a wide range of imaginative, family-oriented activities and entertainment, free for everyone. The theme this year is the Nutcracker Sweet – misspelling intended – as the pun alludes to the generous sponsorship of the *Celebration* weekend (December 6-7, 1986) by Nabisco Brands Ltd.

As last year, CJCL Radio 1430 will be broadcasting live from the lobby of the AGO, setting the mood with the music of the season and reporting about the many exciting things happening at the Gallery throughout the weekend.

Some of the performers who were so well received last year are back by popular demand, including the charming community choirs and students of the Ryerson Theatre School, who will perform a continuous program of humorous skits on a Christmas theme on both days.

The highlight of the weekend promises to be the special appearances by students of the National Ballet School. On Saturday their younger students will perform scenes from the Nutcracker, while on Sunday more senior dancers will dance a number of Viennese waltzes to the popular tunes of Strauss.

To carry on with the Nutcracker theme, courtesy of the National Ballet, the wonderful ornate sleigh that transports Clara to the 'Land of the Sugar Plum Fairy' on the O'Keefe Centre stage during the Christmas ballet season, will be displayed at the entrance to the Zacks Galleries, where much of the *Celebration* activities will take place this year. The Company will also be providing displays of costumes, wig-making demonstrations, and original drawings of costume

design. On both Saturday and Sunday, dance films will be shown in The Jackman Hall complementing the dance program, which will also feature the Dancesmiths of George Brown College, and members of the Studio Dance Theatre.

Those who like a more upbeat tune will no doubt enjoy the sound and rhythm of Sam's Reggae Band, which is guaranteed to be one of the special treats on Saturday. In The Book Shop, artist Erica Rutherford will autograph her illustrated book, *The Owl and the Pussycat*, and the Japanese Cultural Centre will hold demonstrations on how to wrap your Christmas presents this year in Japanese style.

As always there will be a story-teller on hand from the Boys and Girls House of the Toronto Public Library, face painting, Christmas card making, and pictures with Santa Claus and the Sugar Plum Fairy. Popular games as Art Rock, quizzes, and Gallery Talks are back as well, and *Hands On* is open extended hours on both days. Don't miss the exhibition of historic Canadian Christmas cards in the Trier Gallery.

The spirit and warm atmosphere of a Christmas past will be greeting visitors from The Grange. During the holiday season, but especially this weekend the authentically costumed volunteer staff of this 19th-century historic house will be busy decorating, baking, and preparing traditional Christmas treats, very much like what might have been enjoyed over a century ago by the occupants of this lovely house. You may sample and stock your pantry with home baking from The Grange kitchen at the Grange Shop throughout the weekend.

In the midst of the fun and excitement don't miss the opportunity to visit the sparkling new AGO Shops, where one-of-a-kind jewellery, attractive posters, hard-to-find books, and unique stocking stuffers make excellent gifts. The Gallery's doors will open at 11 am, the Restaurant, Members' Lounge, and Coffee Shop will be ready for visitors for dining and refreshments, and activities will go on until 5:30 pm each day. So come and join the *Celebration* at the AGO.

For more information and film program details, please consult the Events pages of *AGO News*.

Celebration Weekend is sponsored by **Nabisco Brands Ltd**.

TANGUY
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paintings of Miró include strange images, some imaginary while other forms are readily identifiable such as hands, birds, and other living creatures.

Tanguy began life as a merchant seaman. He began to paint in 1923 after having seen the work of de Chirico in a Paris gallery. In 1925 he joined the Surrealist group, but it was not until 1927 that his mature style developed. As with Miró and Dali, Tanguy's finest work was produced in the 1920s, in his case, between 1927 and 1929. *L'Oreiller de Satin* of 1929 is unquestionably one of his most important paintings of the period. It was owned by the poet Paul Éluard and later by Sir Roland Penrose, also a Surrealist painter who was a great friend of Picasso and the author of the latter's biography.

The surface textures of *L'Oreiller de Satin* are incredibly subtle and delicate. Strange, living forms seem to float against the background of a lunar or desert landscape. Some of the amorphous shapes are reminiscent of the work of Arp, while the less dense forms and brushwork recall the paintings of Miró of the mid to late 1920s. It is a painting which exhibits the subtle poetry of Tanguy's work at its best.

The exhibition, entitled *Surrealism in the Collection of the Art Gallery of Ontario*, marks this important acquisition and shows it in the context of the Gallery's holdings of Surrealist art and its subsequent influence on artists such as Moore, Pollock, Gorky, and an early work by Borduas.

Alan G. Wilkinson is Curator of Modern Sculpture at the AGO.

Surrealism in the Collection of the AGO.
Irina Moore Gallery. December 18 – February 22

JOHN LYMAN *continued from p. 1*

Lyman often seemed to express formalist views about art. Certainly the emphasis he placed on compositional elements such as significant form and the use of colour as a means to articulate space might be said to support this. Lyman, however never insisted that the relation of form to form was the only criterion by which aesthetic value could be judged. He admitted the function and the interplay of the raw material, subjective states, the unconscious, and society. At the same time, he particularly emphasized the role of intuition and the expression of feelings. Lyman believed that the aesthetic experience contains a number of elements that at first are not aesthetic but become so, and that art is a manifestation and record of the artist's perception of the civilization in which he lives.

As an artist, Lyman's role was no less important. While he painted primarily in oil, he was a fine watercolourist and an accomplished and prolific draughtsman. His work possesses an intimate character, which portrayed his own world, his friends, his personal experiences of humanity and of nature; it is a privileged world, at peace and at play, unburdened by life's ills. We find ourselves at the beach, at the concert, on the dock watching boats, or in a country cottage admiring nature. Society at large is only rarely glimpsed and, although we occasionally see a man or woman at work, Lyman does not dwell on the hardships of labour.

Lyman had a passion for travel and his work transports us to places as diverse as France, Switzerland, Bermuda, North Africa, Spain, and the West Indies. In Canada, Lyman showed a predilection for the Laurentians and the Eastern Townships. Like his contemporaries – the members of the Group of Seven – he revealed the beauty of our country. Unlike them, however, he neither restricted himself to landscape painting nor did he seek the wilder aspects of the land. Lyman instead depicted the intrinsic beauty of its form and the characteristic flow of its topography. The relationship between Lyman and the Group of Seven is based on contrasts, yet one characteristic element unifies them – the remoteness of Canada's natural beauty. Lyman's figure painting and still-life studies tend to possess the same characteristics as his landscapes. The portraits are character studies only so far as they bring out the universal aspects of a type of individual, and the inanimate objects of his study are reduced to their essential forms.

Behind an apparent directness of subject matter lurks a more ambiguous perception of humanity in Lyman's art. Loneliness hides behind serenity, and alienation permeates the most innocuous afternoons at the beach. It could justifiably be argued that there is no passion in Lyman's art, as there would appear to have been no passion in his life, but there are other compelling qualities. Within a carefully structured and tightly controlled composition, comparable in solidity to a piece of architecture, lies an equally controlled energy and subtle sensuality. It is in this purposely restrained approach, verging on stiffness but yet not rigid, suggestive but not obvious, which reveals Lyman's greatest qualities. Lyman's art speaks of circumscribed emotions, of the isolation and the inevitable loneliness of man or woman and of the impossibility of being the other. This is seen not in tragic terms, nor in despair, but as a lucid reading of the human tragedy. Nature is perceived in similar terms and, as inspirational as it may be, it remains beautiful but distant.

Louise Dompierre is Curatorial Coordinator at the Art Gallery at Harbourfront.

John Lyman Retrospective. Gallery E
December 20 – February 22

DECEMBER • CALENDAR OF EVENTS

Sunday	Monday 1	Tuesday 2	Wednesday 3	Thursday 4	Friday 5	Saturday 6
Tuesday through Sunday Gallery Talks daily. For detailed description of programs consult the Events' listing.	Gallery closed Mondays. Shops and restaurant open.	Lecture / The Grange *Victorian Xmas Cards* / 11 am Members' Party / 5:30-8 pm	Lecture Catharine MacTavish / 7:30 pm *Rendezvous with Art* / 5:45 pm		*Artful Conversation* / 11:15 am	Exhibition *1931 Painters of Canada Series of Christmas Cards* / opens *A Celebration* / 11 am – 5:30 pm *Hands On* / 12-4 pm Dance Films / 12-4:30 pm
7 *A Celebration* / 11 am – 5:30 pm *Sunday Studio* / 11 am – 4 pm *Hands On* / 12-4 pm Dance Films / 12-5:30 pm	8	9 Film *A Zed and Two Noughts* / 4, 6, & 8 pm	10 The Grange *'Xmas Crackers' with Daniel Hyatt* / 7:30 pm Art in the Morning *National Ballet School at Xmas* / 9:30 am *Rendezvous with Art* / 5:45 pm	11	12 *Artful Conversation* / 11:15 am	13
14 Exhibition *Vital Signs* / closes *Hands On* / 1-4 pm Sunday Concert Boys' Choir of St. James Cathedral / 3 pm	15	16 Register now for Adult Studio / Activity Centre. Classes begin in January.	17 *Rendezvous with Art* / 5:45 pm	18 *Surrealism in the Collection of the AGO* / opens	19 *Artful Conversation* / 11:15 am	20 Exhibition *John Lyman* / opens
21 *Hands On* / 1-4 pm	22	23	24 *Rendezvous with Art* / 5:45 pm Gallery & Shops open until 4 pm Restaurant closed.	25 Gallery Shops and Restaurant closed.	26	27 Signed Gallery Talk / 2 pm
28 Exhibitions *Perspective '86* / continues *Linnaeus' Tripe* / continues	29	30 Film *Forbidden Games* / 2 pm	31 Film *Hiroshima mon amour* / 2 pm			

THE COLLECTION IN FOCUS

Lunetti's Adoration of the Shepherds

BY FRANCIS BROUN

FOR SOME WEEKS NOW THE TEMPO OF THE GALLERY HAS been determined by the exuberant intensity of *Vatican Splendour*, and so it is something of a relief to be able to contemplate the tranquility of Lunetti's *Adoration* – a devotional image of sincere charm and intimacy which has recently been called "almost quintessentially representative of the Florentine Renaissance." The picture is in a remarkably good state of preservation, and the relative anonymity of the artist who painted it only serves to emphasize the consistently high standards that were achieved during this period.

Lunetti was the son of an architect and illuminator of manuscripts, none of whose works survive. He himself trained in the studio of Lorenzo di Credi, a fellow pupil of Leonardo da Vinci in the thriving workshop of Verrocchio. The crispness and clarity of Lunetti's *Adoration* also suggest a knowledge of the style of Raphael's teacher Perugino, to whom this picture was actually attributed in the 19th century. Lunetti thus belonged to a conservative and stable tradition, untroubled as yet by the doubts imposed by – or the need to react against – the Protestant Reformation.

The optimistic mood of this small panel is established by the cheerful colours and by the heavenly choir that hovers above the principal figures. Our attention is logically drawn to the naked Christ Child, whose wheatsheaf pillow is a long-established symbol of the bread of the Eucharist. Mary kneels between two angels, the blue and red of her costume identifying her as both Queen of Heaven and Queen of Love. St. Joseph stands devoutly behind the two shepherds, who are clearly distinguished by their dress and facial type from their spiritual 'superiors.' In fact the comparative naturalism of these characters reflects the continuing influence of the great *Portinari Altarpiece*, which had caused a sensation among Florentine artists when it was imported from Flanders around 1480.

This realistic element also helps to underline the point that the shepherds really represent all mankind, united by their unquestioning acceptance of the miraculous birth of Christ. They were the ones who were privileged to receive the news first – the Annunciation to the Shepherds can be seen on the distant hillside at the right – and their act of simple veneration is always strikingly contrasted in art to the more ostentatious gift-giving of the three Magi.

Tommaso di Stefano (Lunetti) (Italian, c.1490/6-1564), *The Adoration of the Shepherds*; oil on panel, 75.6 x 49.5 cm. Collection AGO, Gift of Joey and Toby Tanenbaum.

The provenance of Lunetti's *Adoration* is as romantic as it is impressive. It passed by descent to Ferdinand VII of Spain through the Royal House of Bourbon, but when the king was deposed during the Napoleonic Wars, it came into the possession of his successor, Joseph Bonaparte. The Duke of Wellington then retrieved it when he captured Joseph's baggage train at the Battle of Vitoria, and Ferdinand later presented it to the Duke as an act of gratitude. Until recently it hung in Apsley House, the London home of the Duke's descendants. It was sold at Christie's and acquired by Joey and Toby Tanenbaum, who most generously gave it to the Gallery in 1985.

Francis Broun is Education Officer / Lecturer at the AGO.

Exhibitions

Vital Signs: A Look at How Art Communicates
Gallery E
through December 14
How personality and the social, political, economic, and cultural context of the times affect both the creation and appreciation of a work of art is investigated in this educational exhibition organized by Adult Programs, Education Services of the AGO. With the generous support of CMQ **Communications Inc.**

Perspective '86: Will Gorlitz and Nancy Johnson
Gallery of Contemporary Art
through January 11, 1987
This exhibition of paintings by Will Gorlitz and drawings by Nancy Johnson is the second in an annual exhibition series featuring the work of young Canadian artists who have not previously exhibited at major public art galleries. The Perspective series is made possible by a grant from George W. Gilmour. Organized by the AGO.

Linnaeus Tripe: Photographer of British India 1854-1870
Margaret Eaton Gallery
through January 11, 1987
This exhibition of over 70 historic calotypes and collodion prints taken in Burma and India by British photographer Linnaeus Tripe (1822-1902) between 1854 and 1870 reveals an exotic world through the eyes of an official recorder of architecture and landscapes whose images increasingly took on the "private" qualities we associate with fine art photography. Organized by the AGO.

John Lyman 1886-1967 "I Live by my Eyes"
Gallery E
December 20, 1986 – February 22, 1987
The exhibition celebrates the 100th anniversary of the birth of this important Canadian painter. Against prevailing artistic trends, John Lyman (1886-1967) created an independent body of work which offered a viable alternative to the rugged, out-of-doors nationalism of the Group of Seven. The retrospective includes a selection of the artist's most significant paintings and drawings. The accompanying catalogue deals with Lyman's work in the context of Canadian art. Organized and circulated by the Agnes Etherington Art Centre, Kingston, Ontario.

1931 – Painters of Canada Series of Christmas Cards
Trier Gallery
December 6, 1986 – January 25, 1987
An exhibition of silkscreen prints and proofs produced for this 1931 Christmas card series published by William E. Coutts, founder of Hallmark Cards Canada. In addition to selected documents, it includes work by twenty-six artists, several by members of the Group of Seven. Organized by Public Archives Canada in collaboration with Hallmark Cards Canada. The exhibition at the AGO is sponsored by **Canada Post Corporation** and **Hallmark Cards**.

Surrealism in the Collection of the Art Gallery of Ontario
Irina Moore Gallery
December 18, 1986 – February 22, 1987
This exhibition highlights the major work by Yves Tanguy, *L'Oreiller de Satin* (*The Pillow of Satin*), which was recently purchased by the AGO with revenue from its Annual Giving Fund. The painting is presented in the Gallery for the first time in the context of the AGO's modest but important collection of Surrealist works by such artists as Miró, Magritte, Ernst, Arp, and Giacometti. Organized by the AGO.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Claes Oldenburg (American, b. Sweden 1929), *Giant Hamburger*, 1962; painted sailcloth stuffed with foam, 132.0 x 213.0 cm. Collection AGO. Seen again after many years in storage in the *Vital Signs* exhibition.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during December. Dates are subject to change.

Baroque Statuettes and Medals in the AGO: The Margaret and Ian Ross Collection
The Winnipeg Art Gallery
through January 13

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario
Grimsby Public Library and Art Gallery
through January 4

Photographs of Laszlo Moholy-Nagy
Mackenzie Art Gallery, Regina
through January 11

George Reid and the Academic Tradition
Thunder Bay National Exhibition Centre
through December 29

George Rouault: Miserere
Laurentian University Museum and Arts Centre, Sudbury
December 3-21

James McNeill Whistler and His Circle: Etchings and Lithographs from the Art Gallery of Ontario
Chatham Cultural Centre
December 5-28

"Artists with their Work" Programs

George Raab: Graphics
The Latcham Gallery, Stouffville
through December 20

Simon Harwood: Paintings
St. Lawrence College Art Gallery, Kingston
December 1-22

Douglas Kirton: Paintings
Kingston Artists' Association Inc.
December 2-31

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during December.

Tuesdays to Thursdays at 12:15 and 2 pm
Wednesdays at 5:45* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays at 2*** and 4 pm
Sundays at 2 and 4 pm

**Rendezvous with Art*, a new program for the afterwork crowd, featuring a half-hour tour followed by an informal discussion on the topic of the day.
***Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.
***On the last Saturday of each month, this talk will be signed for the hearing impaired.
Please Note: There will be no Gallery Talks on the following dates: Wednesday, December 24; Thursday, December 25; Friday, December 26; Wednesday, December 31; Thursday, January 1.

Lectures

Catharine MacTavish: Artist Presentation
The Jackman Hall
Wednesday, December 3, 7:30 pm
Through a series of slides, Canadian artist Catharine MacTavish will demonstrate a step-by-step development of a picture that she visualized from observation in 1969 and has been attempting to render ever since. Experiences in the early 1970s with holography and her painting series *Both Sides* should be seen prior to this lecture in Gallery E, where it is on display in the temporary exhibition *Vital Signs: A Look at How Art Communicates*) have led to her present work-in-progress which involves a radical shift in medium and experimentation with new computer programs to increase the precision of her articulation, and make possible the manufacture of her image.

Organized in conjunction with Toronto Community Videotex (TCV). For further information call 535-8601.

Tickets are $3 for Gallery and TCV Members, students, seniors; $4 for non-Members. Tickets available at the Information Desk.

Spectrum

The AGO's newsmagazine *Spectrum* showcases current exhibitions, programs, and events at the Gallery. Aired regularly on Rogers and the Ontario Cable network as well as on the Metro Cable Association's simulcast, Ottawa Cable, and Kingston Cablenet.

Watch for program details on your cable network, and tune in for exciting behind-the-scenes reports on your Gallery. For further information call your local cable network or the AGO at 977-0414.

Sunday Concerts

Sunday Concert Series
The Walker Court
Sunday, December 14, 3 pm
It has now become somewhat of a tradition that each season the Royal Conservatory of Music joins the Art Gallery of Ontario to hold Sunday concerts at the Gallery that highlight performers from the Conservatory. The concert during the holiday season features renowned soprano Roxolana Roslak and Giles Bryant with The Boys' Choir of St. James Cathedral. Free with admission to the Gallery.

Hands On

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, line, portraiture, and sculpture are part of the fun. *Hands On* is open each Sunday afternoon between 1-4 pm. Closed on December 28. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352. Sponsored by **George Weston Limited**.

During *Celebration* weekend (December 6 & 7) *Hands On* is open extended hours from 12 noon to 4 pm.

Activity Centre

Adult Studio
January 7 – March 12, 7-10 pm
The Gallery School continues to offer studio art courses for adults catering to both the novice as well as the more experienced student. These include introductory, intermediate, and life drawing, printmaking, watercolour, sculpture, and painting. Courses are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks. Registration is accepted by mail or in person, and confirmed upon receipt of payment. Early registration is recommended due to limited class size. Tuition is $110 for Gallery Members and $135 for non-Members. Cheques may be post-dated to January 7, 1986. Faculty and course offerings are subject to change and available upon sufficient registration only. Call the Activity Centre at 977-0414, ext. 369 for details.

Sunday Studio
Sundays 11 am–4 pm
Closed December 14-28
Sunday Studio is a drop-in program open to the public and Gallery Members alike. Materials are available for drawing, painting, printmaking, and three-dimensional work, and Gallery School artists are present to provide some inspiration. Children under age 12 must be accompanied by an adult. Recreation groups, clubs or organizations cannot be accommodated. Free with admission to the Gallery.

The Grange

Once a centre of social and political life in Upper Canada, The Grange is now among the most popular museums in Toronto. This fine heritage building has been restored to a 'Gentleman's House' of the mid-1830s.

Free with admission. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours call ext. 200.

A project of the Volunteer Committee.

Christmas at The Grange
Step back into Christmas past where the halls are decked with pine boughs, the magnificent free-standing stairway is entwined with cedar roping, and the aroma of freshly baked shortbread wafts through the house, while the sound of Christmas music gently fills the air. Step back into Christmas past and visit The Grange.

Victorian Christmas Cards
The Grange Music Room
Tuesday, December 2, 11 am
Join special guest Ken Rowe as he lectures on cards from Britain, some dating back as early as the 1860s. Tickets are $7 for Members and $10.50 for non-Members.

'Christmas Crackers' with Daniel Hyatt
The Grange Music Room
Wednesday, December 10, 7:30 pm
Favourite verses and stories of Christmas time told by Daniel Hyatt. Tickets are $7 for Members and $10.50 for non-Members. Please call 977-0414, ext. 237, for ticket information. Entrance to The Grange is through the Art Gallery of Ontario.

Become a Grange Volunteer
If you wish to add a little variety to your life, why not immerse yourself in the 19th century for 4 hours a week. Not only will you learn a great deal about the early history of Toronto, but you will also be imparting this knowledge to visitors, all while enjoying the companionship of your co-workers. The Grange will provide period costumes. For further information please call 977-0414, ext. 237.

Gallery Hopping

Your Best Insurance for Great Viewing
Wednesday, January 28, 1987, 7:30 pm
The Manufacturers Life Insurance Company and Crown Life Insurance Company open their doors for AGO Members to reveal the best of contemporary architecture and a stunning collection of art.

Please join us at the St. Paul's Square entrance of the Manufacturers Life Head Office at 200 Bloor St. East.

Tickets are $10 and include refreshments. They may be ordered by following the instruction on page 6. A Member may purchase up to 4 tickets.

For the Members' Activities, tickets *must* be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets by mail please follow instructions on page 6, or telephone the Gallery number and ask for the Volunteer Office to request tickets by credit card. A Member may purchase up to four tickets. A project of the Volunteer Committee.

Special Events

A Celebration
The 'Nutcracker Sweet'
Saturday, December 6, and Sunday, December 7
11–5:30 pm
A weekend of free fun-filled family entertainment featuring young performers from the National Ballet School, the Ryerson Theatre School, the Studio Dance Theatre, the Dancesmiths of Georgian College, in addition to choirs, musicians, and a reggae band. Games, contests, and prizes; Victorian Christmas at The Grange, face-painting, story-telling, films, and much more. Live broadcast by CJCL 1430 Radio. Sponsored by **Nabisco Brands Ltd.**

Special Dance Films
To complement performances by students of the National Ballet School throughout the *Celebration* weekend, a series of exciting dance films will be shown in The Jackman Hall. Free admission.

Saturday, December 6, 12 Noon

Flamenco at 5:15
(1983, col., 30 min.)
An Oscar-winning delight from the NFB. It is an impressionistic record of a Flamenco dance class given to senior students of the National Ballet School of Canada by two great teachers from Spain – Susana and Antonio Robledo.

1 pm
Ballet Adagio
(1971, col., 10 min.)
Norman McLaren's slow motion treatment of Albinoni's *Adagio*. A wonderful opportunity to observe technique and the mechanics of a pas de deux adagio.

Narcissus
(1983, col., 22 min.)
This balletic interpretation of the Greek myth is a visually stunning compendium of McLaren's techniques.

Pas De Deux
(1967, b/w, 13 min.)
McLaren tries his hand at ballet choreography, exposing the same frames as many as ten times.

3 pm
Gala
(1982, col., 90 min.)
Eight of the country's leading dance companies gathered to perform on a single stage in May 1981. *Gala* shows the performances as well as the backstage jitters and post-performance elation.

Sunday, December 7, 12 Noon

A Dancer's World
(1957, b/w, 30 min.)
Raw footage of Martha Graham speaking about the discipline demanded of a dancer with demonstrations provided by her own troop.

1 pm
For the Love of Dance
(1981, col., 60 min.)
A backstage look at Canada's dance industry that records the daily grind of tours – practice and little rest. A delightful segment with Kenneth Pugh as a student who has since become a promising male dancer with the National Ballet.

3 pm
Blue Snake
(1986, col., 60 min.)
A beautiful documentary of Des Rosiers' new work which deals with production concerns as well as the actual performance.

4:15 pm
Repeat: Ballet Adagio
Narcissus
Pas De Deux

Travel AGO

The Kingdom of Two Sicilies
March 28 – April 12, 1987
We begin in dazzling Naples with her ancient treasures from Pompeii and Renaissance masterworks from the Bourbon collections. Our route then winds south to Ravello and the beautiful Amalfi coast, visiting Paestum and finally crossing the Straits of Messina into Sicily. There, Greek temples, Roman mosaics, and Norman cathedrals show the diversity and richness of the Sicilian past. Join us and delight the senses with sturdy red wines, perfumed clusters of wisteria blossoms, and the carpets of wild flowers that are the glory of Sicily in the spring.

An Oxford Experience
March 28 – April 11, 1987
Imagine yourself a carefree student living "in college" at a world-famous university – without the worry of exams! For two wonderful weeks you may attend special art-related lectures in Corpus Christi College, Oxford University. Explore the history and architecture of this unique town, drop in next door for evensong at Christ Church Cathedral, visit the Bodleian Library, browse in Blackwell's famous bookstore, or simply stroll on the High Street. Additional highlights include specially arranged visits to country houses in the Cotswolds, and to Stratford and London.

Boston and Beyond
May 5–8, 1987
Beacon Hill, Back Bay, the Freedom Trail, Old Cambridge, and Concord – four days to explore the evocative reminders of an illustrious historic past.

Poland
October 4-20, 1987
The first Travel AGO tour focusing on the 1000-year-old cultural heritage of Poland. From the medieval city of Krakow to the vibrant capital of Warsaw, get to know the country that gave us Copernicus, Chopin, and Mme. Currie-Sklodowska.

Looking Ahead ...
Scotland: Fall 1987
Travel AGO is a project of the Volunteer Committee and available to current Members of the Gallery.

Glamis Castle in Scotland, made famous by Shakespeare's *Macbeth*, one of the highlights of an upcoming Travel AGO tour.

Films

The Year of Peace
The five films in this series were chosen in recognition of the Year of Peace, as 1986 was designated by the United Nations. No film can change the world, put an end to all war, or abolish all excessive greed for power; filmmakers, however, can portray through their art both the worst and best in mankind, and can thus keep alive the hope for a better future. The films chosen for this traditional season of goodwill and peace consist of a science fiction fantasy, a slapstick political satire, and 3 dramatic films that reveal the effect of war on individual lives.

Screenings are in The Jackman Hall. Entrance is free with admission to the Gallery but tickets must be picked up at the Front Desk in the lobby. The series was prepared by Bob Huber in cooperation with Catherine Jonasson, Head of E.P. Taylor Audio-Visual Centre.

Tuesday, December 30, 2 pm

Forbidden Games (Les Jeux Interdits)
(1952, b/w, 90 min.)
Dir. René Clément
A classic film of the French post-war period which acts as an indictment of an ignorant and insensitive society. This film is an imaginative plea for peace. *In French with English subtitles.*

Wednesday, December 31, 2 pm

Hiroshima mon amour
(1959, b/w, 90 min.)
Dir. Alain Resnais
This film of feelings rather than facts centres on a French actress who is in Hiroshima making an anti-war movie. The story is not told in a traditional manner as a chronological record but rather through a more amorphous dramatic structure, as the woman painfully summons the events from her subconscious mind. *In French with English subtitles.*

Friday, January 2, 2 pm

I Live in Fear
(1955, b/w, 105 min.)
Dir: Akira Kurosawa
This film represents a dramatic projection of the nuclear scare that was particularly strong in the late-1950s. Nakajima, an elderly owner of a foundry, is afraid of the nuclear tests and becomes obsessed by the belief that an atomic holocaust will destroy Japan. *In Japanese with English subtitles.*

Saturday, January 3, 2 pm

The Deadly Invention (The Fabulous World of Jules Verne)
(1958, b/w, 70 min., dubbed)
Dir: Karel Zeman
A wonderfully giddy science fantasy, based on Verne's *Facing the Flag* and other works. Using an infinite variety of tricks and superimpositions, Zeman combined live action, animation, puppets, and painted sets that are a triumph of sophisticated primitivism. Zeman expressed on the screen the moods dominant at the time the novel was written, the Victorian delight in the magic of science.

Duck Soup
(1933, b/w, 71 min.)
Marx Brothers
Dir: Leo McCarey
This famous farce about war was made in the year in which Hitler seized power. The fundamental ambiguity of this deeply subversive film leaves its audience wondering who the real enemy is.

Special Screening

Tuesday, December 9: at 4, 6, and 8 pm

A Zed and Two Noughts
Directed and written by Peter Greenaway
The Jackman Hall
Greenaway's follow-up to the teasing *Draughtsman's Contract* offers more conundrums and puzzles but presents a vastly more ambitious and provocative venture into art, philosophy, zoology, biology and necrology. The film is a brilliantly bizarre farce about twin brother zoologists who become obsessed with decay after their wives are killed by a flyaway swan. If this sounds perverse, it is; but this quirky, witty film fascinates with a stream of ideas that keep circulating for the nearly two hours of its duration.

The film is being previewed at the Gallery courtesy of Cineplex Odeon Films. The film is free with admission to the Gallery, but tickets reserving a seat should be picked up in advance either at the Audio-Visual Centre (see p.6 for hours), or one hour prior to screening. Please enter through the McCaul Street doors. Please note this film is restricted. (Film opens to the public on December 12 in selected Cineplex Odeon theatres.)

Behind the scenes

AGO Voted Most Tasteful Gallery

THE NUTRASWEET COMPANY RECENTLY ANNOUNCED results of the *Great Taste of Toronto Poll* which asked Torontonians to vote on this city's most tasteful people, places, and attractions.

We are pleased to let you know that Torontonians think that the AGO is the most tasteful art gallery in the city. An awards luncheon held at the Sutton Place Hotel honoured the winners in each category. Elizabeth Addison, Marketing Manager of the AGO, was on hand to accept the award from Metro Chairman, Dennis Flynn. Others honoured include Dini Petti, Host of CITY TV's *City Line* as Toronto's most popular TV personality; Wally Crouter as best on the airwaves, and Fenton's as the number one restaurant.

Members' Activities

An Invitation to Members
Tuesday, December 2, 5:30-8 pm
New AGO Members are invited to a special evening of discovery – gallery talks, films, behind-the-scenes tours, and an informal reception will introduce new Members to the Gallery.

All Members are invited to enjoy the evening and meet our new Members. Please call the Membership Office (977-0414, ext. 285) to request an invitation.

Art in the Morning
The National Ballet School at Christmas
Wednesday, December 10, 9:30 am
Coffee and Christmas treats are followed by a talk and film presented by Mavis Staines, Associate Artistic Director of the NBS. Meet in the main lobby of the AGO. Tickets are $3.50.

John Lyman Retrospective
Wednesday, January 21, 9:30 am
Coffee and nibbles in the Members' Lounge are followed by a tour of the John Lyman exhibition, one of the great pioneers of Canadian 20th-century art. Meet in the main lobby. Tickets are $3.50.

Sunday Start With Art

John Lyman Retrospective
Sunday, January 11, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of this special exhibition of one of the pioneers of 20th-century Canadian art. Tickets are $5 and must be purchased in advance.

Shops and Services

Gift Certificates
Valid for one year and available in denominations of $10, $25, and $50. Redeemable in all AGO outlets, Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery
During *A Celebration*, while taking in 'Nutcracker Sweet,' don't forget that we have a large selection in our current *Rent Off The Wall* exhibition of works of art that would make wonderful Christmas presents. Available immediately these may be rented or purchased. Exhibition runs until January 4, 1987. A project of the Volunteer Committee.

The Impulse Shop
This Christmas season, the sparkling new Impulse Shop has gathered a delightful array of festive items, both old and new, bold and beautiful: Swid Powell architect-designed dishes; Japanese black matte cutlery, elegant desk accessories; amusing executive toys; children's furniture; creative new toys and games for all ages; hostess gifts; one-of-a-kind wreaths; Victorian toys; and our own hand-crafted porcelain dolls from The Grange. Pretty them all up with fabulous cards and papers from our new stationery shop. We have that extra special gift for every special someone on your holiday list, so come and visit us soon. 10% Members' Discount. A project of the Volunteer Committee.

The Book Shop
During the Christmas shopping season visit our expanded children's section. Our wide selection includes ABC and counting books, art history books, pop ups, books on origami, records of favourite authors, and picture books illustrated by contemporary Canadian and international artists.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment.

The Jewellery Shop
Hate to Shop? No time? A visit to the new Jewellery Shop will solve your problem. We have imaginative gifts in a wide range of designs and prices – something for everyone on your Christmas list. No Members' discount. A project of the Volunteer Committee.

The Reproduction Shop
Find that special gift at The Reproduction Shop. Canada's largest selection of Canadian and international fine art reproductions and modern posters; Leader frames; museum mounting; or our fast framing service is available. 10% discount to Gallery Members. A project of the Volunteer Committee.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk
Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Services for Disabled People
Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

ART GALLERY OF ONTARIO

DECEMBER 1986

AGO NEWS

Christmas Cards

The Painters of Canada Series

Several members of the Group of Seven contributed to the series, including A.J. Casson, whose 1931 serigraph *Village Evening* is reproduced here.

Exhibition organized and circulated by Public Archives Canada.

PUBLIC ARCHIVES CANADA RECENTLY ACQUIRED AN IMportant selection of Christmas cards by well-known Canadian artists, which was published by William E. Coutts, the founder of Hallmark Cards Canada. *1931 – Painters of Canada Series of Christmas Cards;* Trier Gallery; December 6, 1986 – January 25, 1987; Sponsored by Canada Post Corporation and Hallmark Cards.

The exhibition, which opens appropriately at the AGO on *Celebration* weekend, includes 77 serigraphs and serigraphic proofs produced for the 1931 *Painters of Canada* series, twelve unpublished serigraphs, and selected documentation. Twenty-six Canadian artists contributed to the series, among them several members of the Group of Seven who at the time had already gained national recognition. A.Y. Jackson, who encouraged William E. Coutts to issue the series, saw the project as a source of revenue for some of the artists who were experiencing financial difficulties, and also as an opportunity to break with previous traditions and create contemporary Canadian greeting cards. Unfortunately, the idea which at first promised to be a great success was launched during the Depression and proved to be a financial failure. Although the actual number of cards printed is uncertain, it is known that the price ranged from $37.50 to $67.50 per one hundred cards, and that only twenty-five to fifty examples of each were sold.

William E. Coutts was a great supporter of the arts in Canada and since the founding of his company in 1916, then The William E. Coutts Company, he had turned to Canadian artists for greeting card subject matter which illustrated Canada. The "Painters of Canada" series, which began towards the end of the 1920s, started an on-going tradition for Hallmark Cards Canada. According to Mr. Michael Chortyk of Hallmark Cards Canada, who took part in the preparation of the 1931 series, it represents the greatest achievement in Coutts's production history with respect to style, processes, and quality of product.

1931 – Painters of Canada Series.
Trier Gallery. December 6 – January 25

Behind the scenes

Picasso Fund Progress Report

IN THE MAY ISSUE OF AGO NEWS THE REFERENCE LIBRARY announced the establishment of a specific purchase fund in order to acquire the catalogue raisonné of Picasso's prints entitled *Picasso Peintre-Graveur* by Bernhard Geiser and Brigitte Baer. In response we have received and gratefully acknowledged generous donations from the following: Miss Mary Ash, Mrs. Florence Drake, Dr. Ronald M. Haynes.

We have not yet, however, reached our goal of $1800. If you would like to assist in the purchase of this important set, please make your cheque payable to **Art Gallery of Ontario – Picasso** and send it to: Development Office, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1G4.

Give an AGO Membership this Christmas

...the gift that gives all year... and receive a beautiful AGO poster as our gift to you.

CALL THE MEMBERSHIP OFFICE (416) 977-0414 ext. 285

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members	FREE
Children under 12 (accompanied)	FREE
Wednesdays, 5:30-9 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (age 25 and under)	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday, and Sunday: 11 am – 5:30 pm; Wednesday: 11 am – 9 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Closed Monday.

New Gallery Hours

The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm. Closed December 25 & January 1.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm; Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11 am – 4 pm; Wednesday 11 am – 9 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11 am to 5 pm; Wednesday 8:30 pm.

The Restaurant

Luncheon served daily from noon. Dinner served Wednesday 5-8:30 pm.

The Coffee Shop

Open Tuesday to Sunday 11 am – 5 pm. Closed Monday.

Members' Lounge

Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9 pm. Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by: Mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please:
Address the *department specified* in Events' listing.
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code) and phone numbers.
Include a stamped, self-addressed envelope for tickets.
Enclose a cheque payable to the Art Gallery of Ontario.
Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list *for third party use.*

Telephone (416) 977-0414

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